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wipe" and a "forced" impression. There are other methods for toning down certain parts of the plate which are employed by many—such as giving a place a wash of weak acid, and allowing it to remain for some time. Others use emery paper. The scraper produces a pleasing tone when properly used, and even a piece of charcoal will leave a tint; but all this should be used only for toning down certain parts. A little potash is the best thing to clean a plate. A little salt, mixed with vinegar, will also give the copper its original color; after using it, the plate must be washed again in clean water.

HINTS FOR MANUSCRIPT ILLUMINATION.

BERTRAM, Montreal.—(1) You can burnish your golds and silvers (platina) by gently rubbing them with the agate until they acquire the requisite brilliancy; and with the point of it several very pretty methods of breaking and enriching a flat gold or silver surface may be put in force, either by covering it with dots, or with dots in combination with straight or curved lines, or with a sort of arabesque work, or—indeed, with any sort of pattern according to the designer's fancy. (2) Sparks of white may be with advantage introduced to throw up the edge of a leaf, or the most prominent portion of a stalk, or even to bring out the lighter edge of a letter from the background. In the latter case be careful not to obliterate the outline. The white should come just outside it, and between it and the background. (3) A large initial or surface of heavy color may be very easily lightened by the introduction of a powdering of minute gold dots. These may be produced by laying on the dots, first of all, with either Chinese white or with an article, sold by dealers in artists' materials, called the gold medium; and in either case touching the dots, when dry, with shell gold. The effect will be that they will stand out in strong relief from the ground on which they are laid, and will produce a very rich effect.

SUNDRY QUERIES ANSWERED.

L. D. H. should address The American Queen. The information asked for is not in the line of an art journal.

J. S. E., Louisville, Ky.—We do not know of any good, practical work on steel-engraving that we can recommend.

N. L. L., Montpelier, Vt.—Stamped leather mats for statuary, of good patterns and reasonable in price, may be purchased from Walker & Thompson, 4 Bond St., New York.

B. H., Cairo, Ill.—Oil-size for oil-gilding is made by grinding calcined red ochre with the best and oldest drying-oil. When desired for use, add sufficient oil of turpentine to make it work freely.

M. B. A., Brownsville, Texas.—If you will state what kind of shadows you wish to paint on brass plaques, we will give directions for the work. But, merely "to paint shadows on brass plaques" does not convey any definite idea.

ORIOLE, Baltimore.—(1) Newman's size is used to prepare the surface of photographs before painting them with water colors. (2) Send to F. W. Devoe & Co., New York, for a catalogue of the art books published by Winsor & Newton. You can then select those you wish.

W. F., Williamsburg, Col.—(1) Photographs and engravings of all celebrated pictures can be obtained by writing to Schaus & Co., 749 Broadway, New York. (2) The following oil colors are all that are absolutely necessary for painting figures, landscapes or flowers: Silver white, yellow ochre, cadmium,

light red, vermilion, madder lake, Indian red, cobalt, Antwerp blue, terre verte, raw umber, zinnobor green, burnt Sienna, permanent blue, bone brown, and ivory black.

SUTOR, Toledo, O.—(1) Bronze is composed of copper and tin. It is of unknown antiquity. The word is of comparatively modern origin, being similar to the Italian bronzo, probably derived from bruno, signifying the brown color of the metal. (2) Brass is an alloy of copper and zinc.

T. B., Toledo, O.—Overglaze is easier than underglaze, and applicable to a greater variety of subjects. Majolica is underglaze, and Sévres an illustration of overglaze. In overglaze the paints are applied to china which is already glazed, and has only to be sent again to the kiln to burn the colors into the plate.

MISS A. B. M., Melrose Highlands, Mass.—Good designs, if they are original and well drawn, will be accepted and paid for by art journals which publish such things. We do not know of any one willing to give time to criticising designs, unless it might be some teacher who gives lessons, and would expect to charge accordingly.

INQUIRER, Muskegon, Mich.—Devoe & Co., Fulton Street, keep all sorts of artists' tools and art materials for every kind of decorative work, and could probably supply what you desire for stamping leather work. Information on all such matters can be obtained from the Society of Decorative Art in Twenty-first Street, near Broadway.

N. M. N., Lancaster, Pa.—Artists' proofs are valuable, as being the first impressions from the plate, and consequently clearer and more distinct than those taken after the plate has been used. They are signed by the artist himself, generally in lead pencil, and yours is probably genuine. (2) The goods sold by the First Japanese Manufacturing and Trading Company are excellent.

A. S., Connersville, Ind.—There is a brush shaped like a fan, with bristles spreading out from the handle, called the "Landseer" brush, that some artists use in painting hair and fur. The way, however, to produce the "light and airy" effect you mention is not by using any special brush, but by observing properly the shadows, half tints, and lights, and painting them in their correct relation. Put the light in crisply, without too much blending.

TREATMENT OF DESIGNS.

PLATE 328.—Suggestions for Easter-egg decoration.

Plate 329.—Theatrical and fancy costumes.

Plate 330.—Modern French decorative designs by C. E. Clerget.

Plate 331.—French ecclesiastical embroidery of the thirteenth century. Decorations of vestments of Thomas à Becket (alb and amice) preserved in the treasure of the Cathedral of Sens.

Plate 332.—"Starflower"—is the twelfth and last of the series of wild-flower designs to be outlined and painted in flat colors. For the flowers use the white of the china; dots marking each petal, orange yellow; centre dot and the lines separating the petals, apple green; stems, brown green; leaves light green (to apple green add brown green); under side of leaf, a lighter wash of the same color. For the background use either deep blue green or turquoise green. Outline distinctly.

Plate 333.—Monograms. Second page in "E" and tenth page of the series.

Plate 334.—Japanese conventional foliage.

Plate 335 is the reduced design of a brass plaque executed by pupils of Benn Pitman of the Cincinnati School of Design. The original is eighteen inches in diameter. The border is repoussé work, and the centre is etched, somewhat deeply, showing the design in perceptible relief, its brightness contrasting with the dulness of the etched background. It is worked on No. 22 rolled brass. This plaque is mounted in a richly carved circular frame of cherry, the intention being to utilize it for a hall sconce, a triple candle bracket being inserted in the centre of one of the rosettes in the lower part of the circle.

Plate 336 is a design of seventeen tiles for a fireplace facing—"Virginia Creeper" in autumn colors. Use buff or cream-colored tiles, or stipple a white ground with yellow ochre. Paint the band or slab on which the basket rests dark red brown. Let the ground of the tile represent the body of the basket, painting lines and braidwork, in black. For heavy branches and tendrils, use sepia shaded with brown 4 or 17; finer branches, red brown shading into grass green; delicate tendrils, grass green. As there are, on the average, four leaves to a tile, it will be well to paint one brown green shaded with yellow brown, one dark red brown, one capucine red shaded with two shades of yellow brown No. 3, and the smallest of the four, yellow brown shaded with capucine red. Paint the small leaves capucine red shaded with sepia, occasionally introducing one of grass green shaded with brown green. Paint the berries black mixed with Victoria blue; stems of berries, capucine red shading into sepia toward the main branch. Paint veins of leaves black and outline the whole design with black. This design could be painted in two shades of sepia or blue on white or slightly tinted tiles.

The design on page 95—"Neapolitan Girl"—would look very well painted on a plaque either of the size given or enlarged. The following scheme of color may be used for painting in oil, mineral or water colors, though the directions refer particularly to oils. The background is shaded green, very gray in tone, suggesting distant foliage. The girl's cap is a rather light blue, but dull in color, not clear or brilliant. A black ribbon crosses the cap, and forms strings. The dress is a reddish brown, and a little of a white chemisette shows against the neck. The hair is black and the complexion rich and dark with a great deal of color in cheeks and lips, the eyes being dark brown. To paint the background lay in a general medium tone of grayish green, and paint into this darker and lighter tones, letting the background around the face be lighter in value than the face itself. For the background use Antwerp blue, white, cadmium, madder lake and raw umber with a little ivory black and burnt Sienna in the deepest greens. The girl's cap is next laid in; for this use Antwerp blue, white, a very little cadmium, madder lake, and black, with burnt Sienna in the deepest accents. For the hair use ivory black, burnt Sienna, bone brown, cobalt and white. Paint the reddish-brown dress with Indian red, bone brown, a little cobalt and ivory black, yellow ochre and white. The white chemisette is painted with silver white, yellow ochre, a little ivory black, cobalt, and burnt Sienna. These colors, mixed in the proper proportion, make a medium tone of grayish quality. Upon this are put the highest lights, which are not to be blended. For the complexion use white, yellow ochre, vermilion, light red, madder lake, raw umber, with a very little cobalt, ivory black and burnt Sienna added in the shadows. For the eyes use burnt Sienna, black, yellow ochre and white. When all finished and dry, varnish with French retouching varnish. The head would also look very well with a gold background. This is put in after the head is painted with Bessemer's gold paint or some other such preparation, and is not to be varnished.

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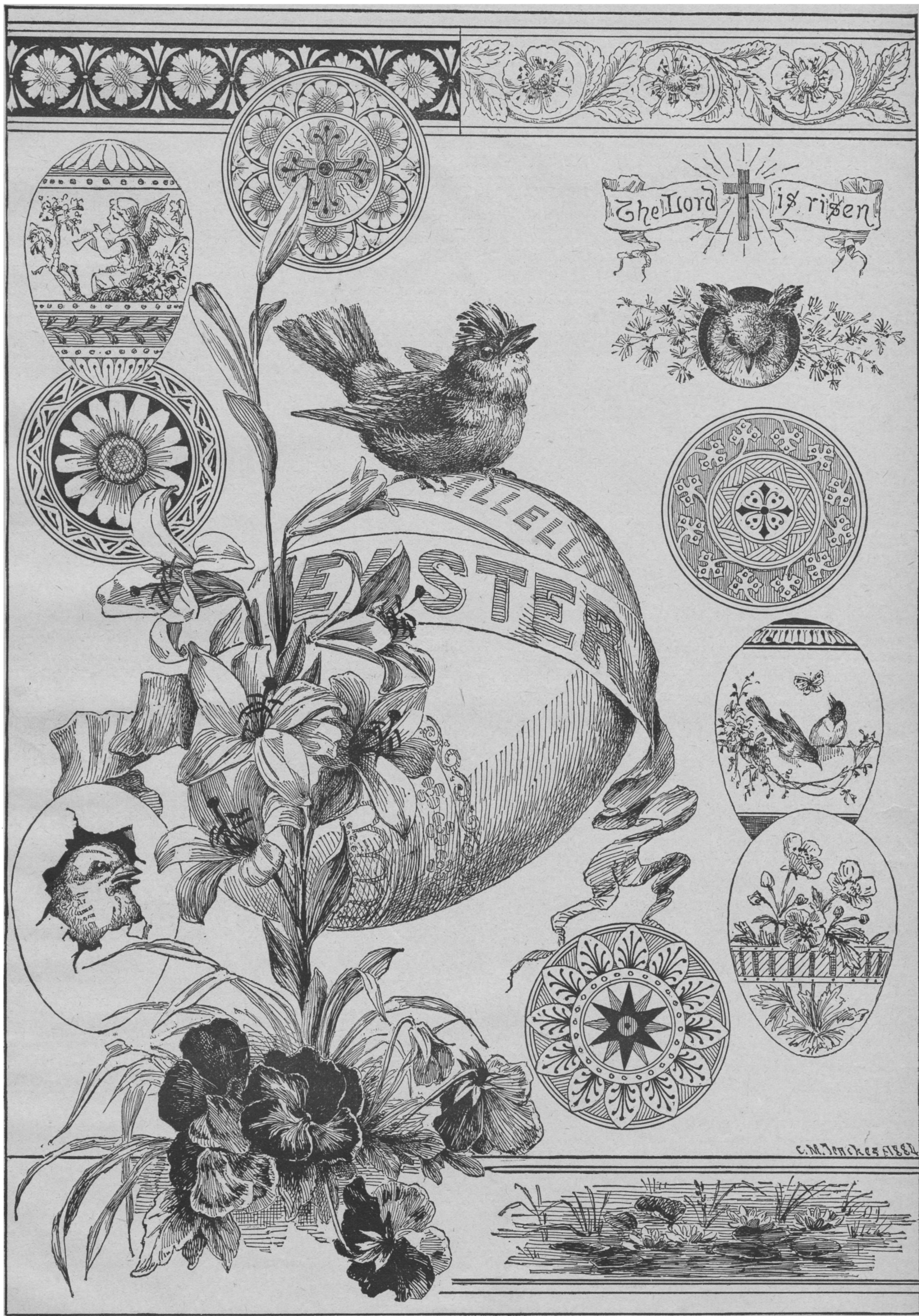


PLATE 328.—SUGGESTIONS FOR EASTER EGG DECORATION.

By C. M. JENCKES.





PLATE 329.—FRENCH THEATRICAL AND FANCY BALL COSTUMES.

By ADRIEN MARIE.

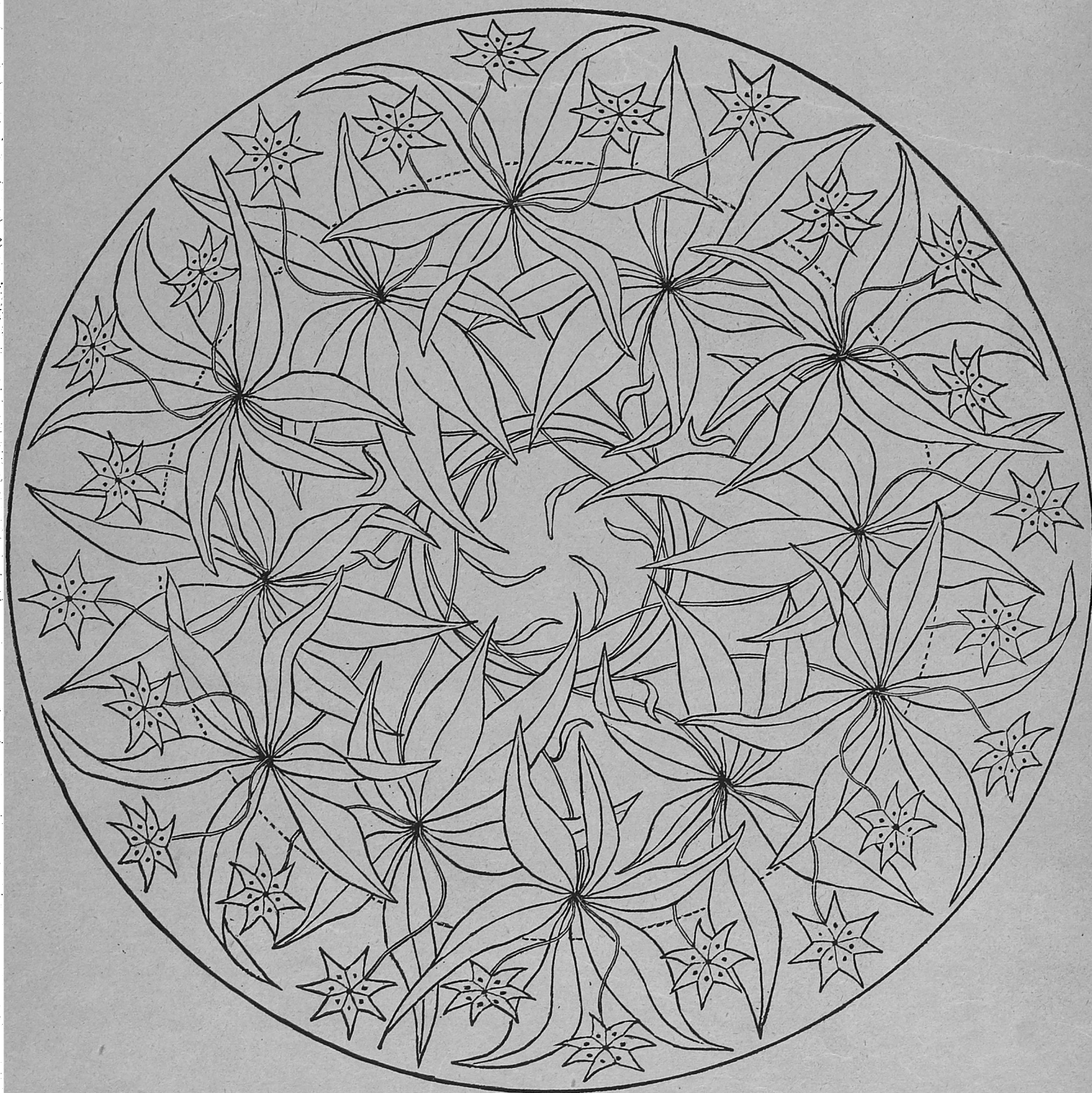
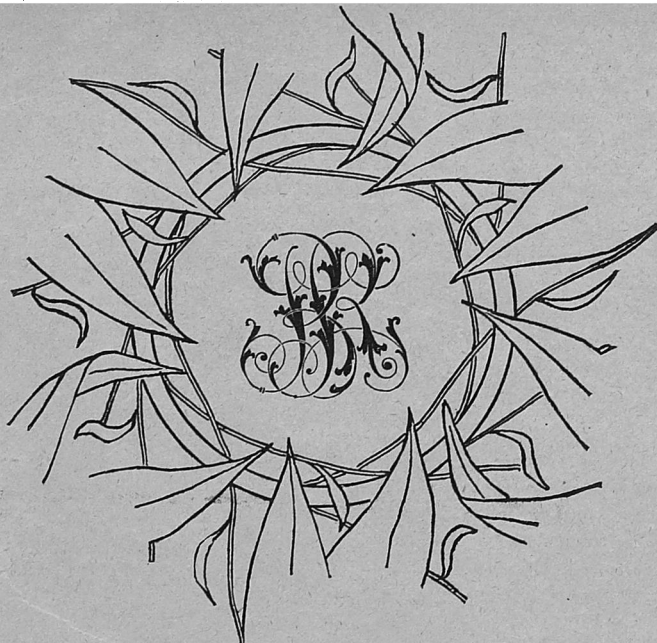


PLATE 332.—DECORATION FOR A DESSERT-PLATE. "Starflower."

By KAPPA. TWELFTH OF THE SERIES.

(For instructions for treatment, see page 100.)



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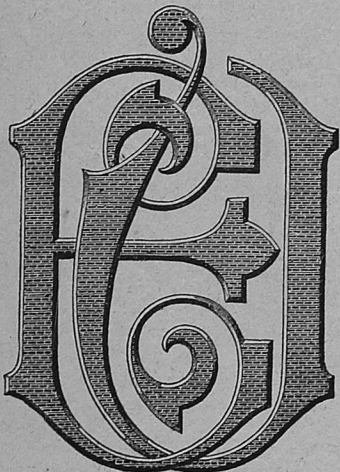
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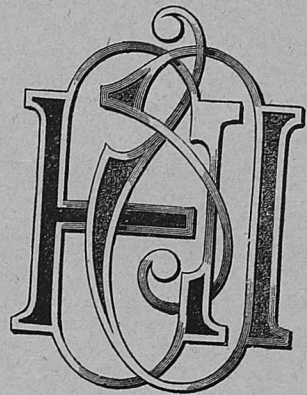
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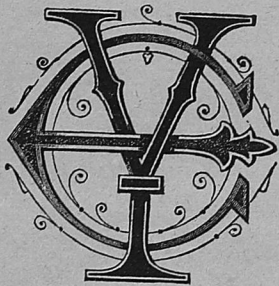
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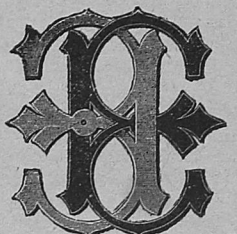
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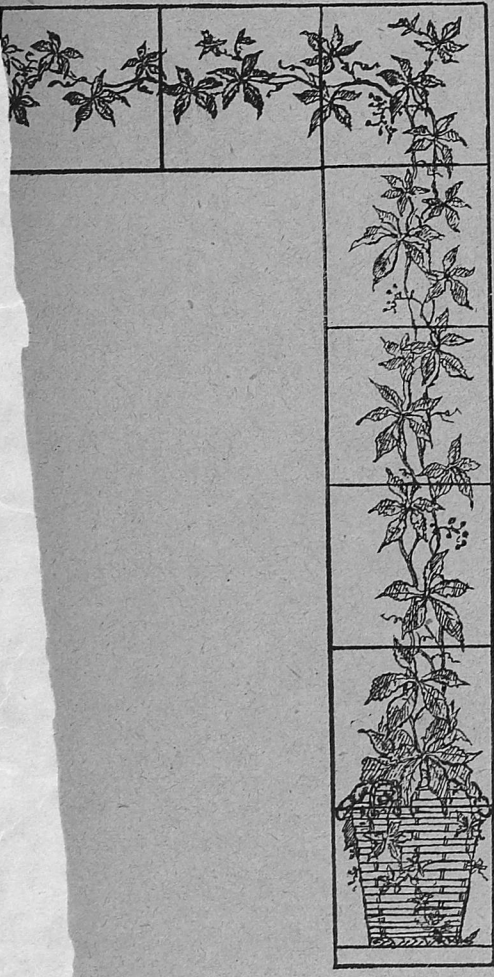
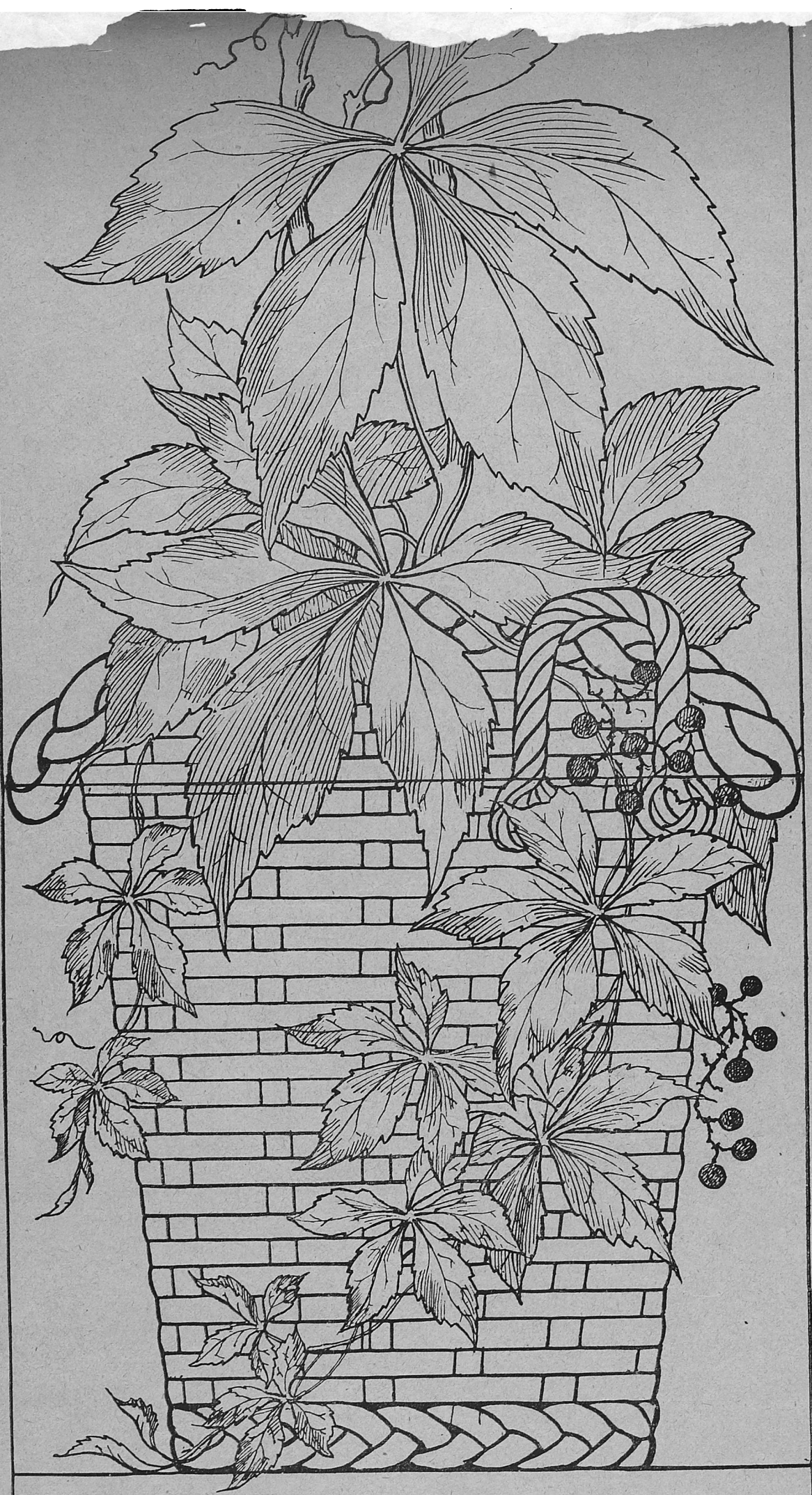


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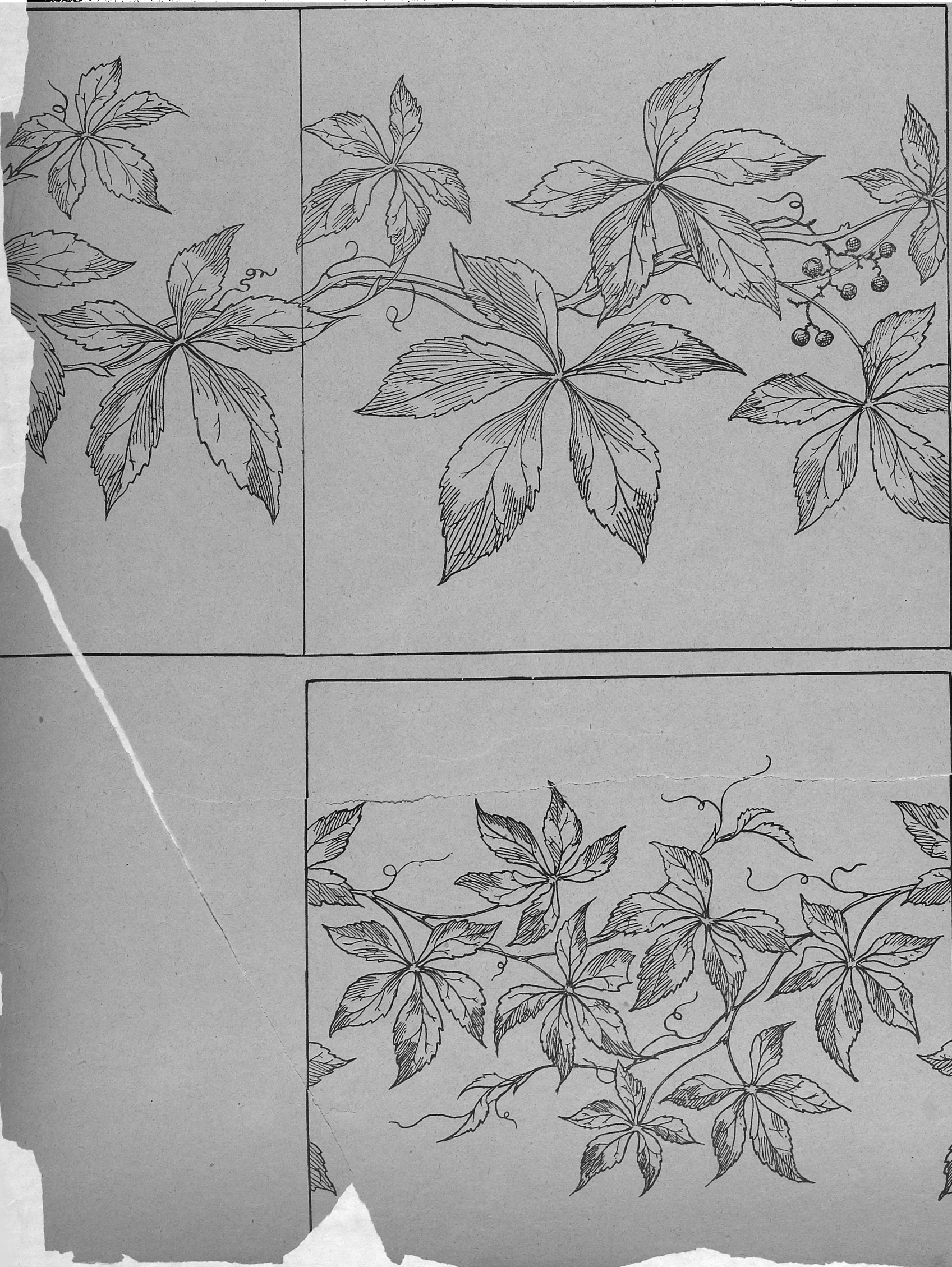


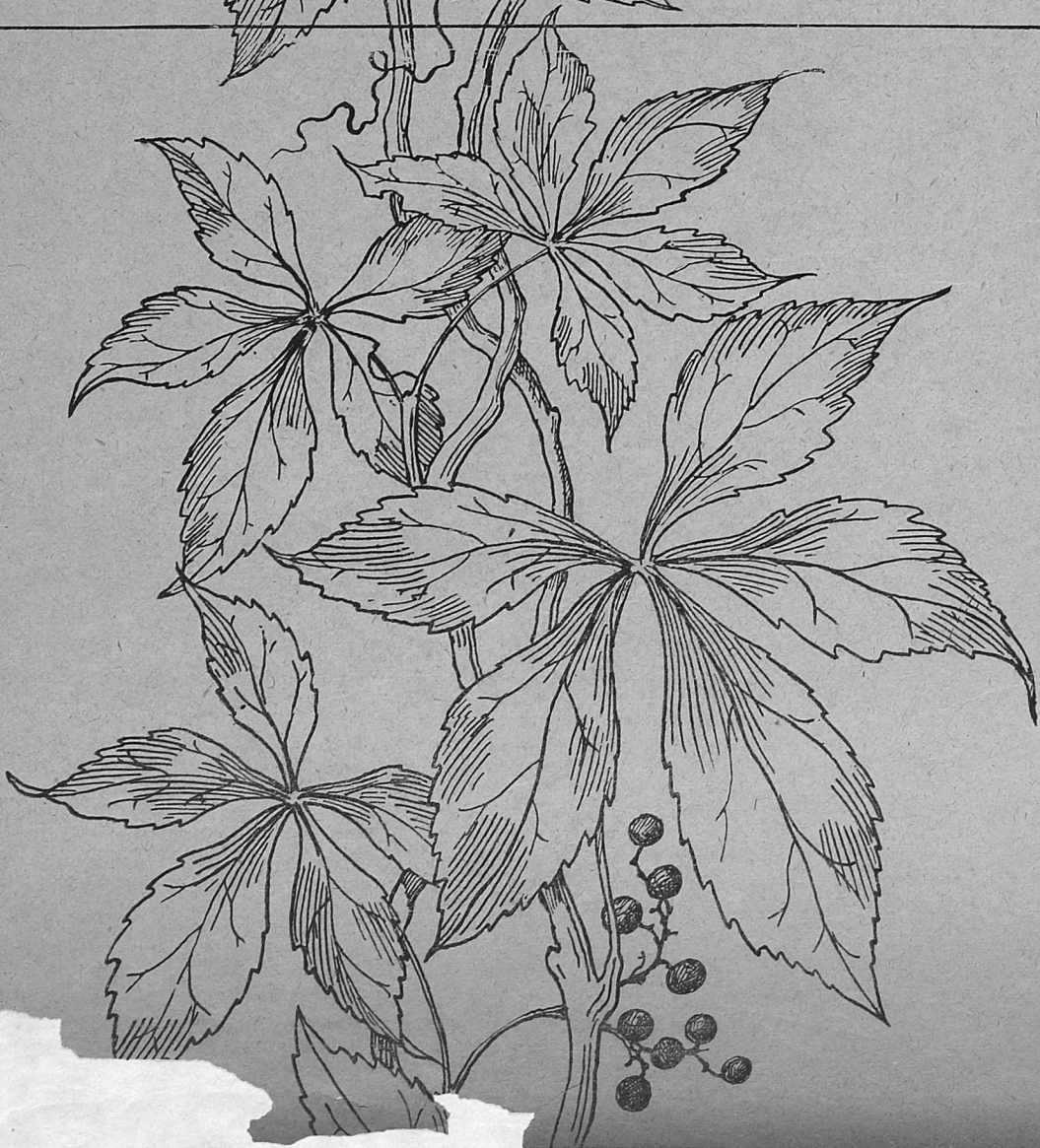
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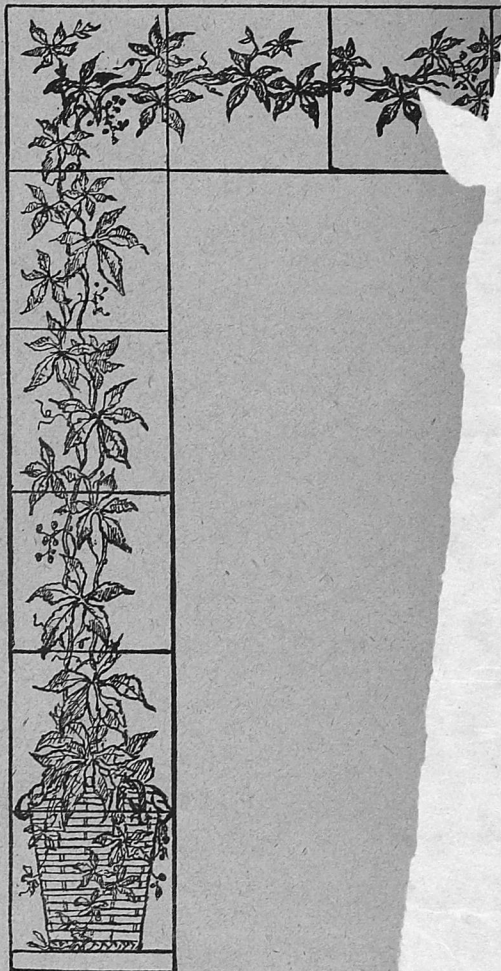
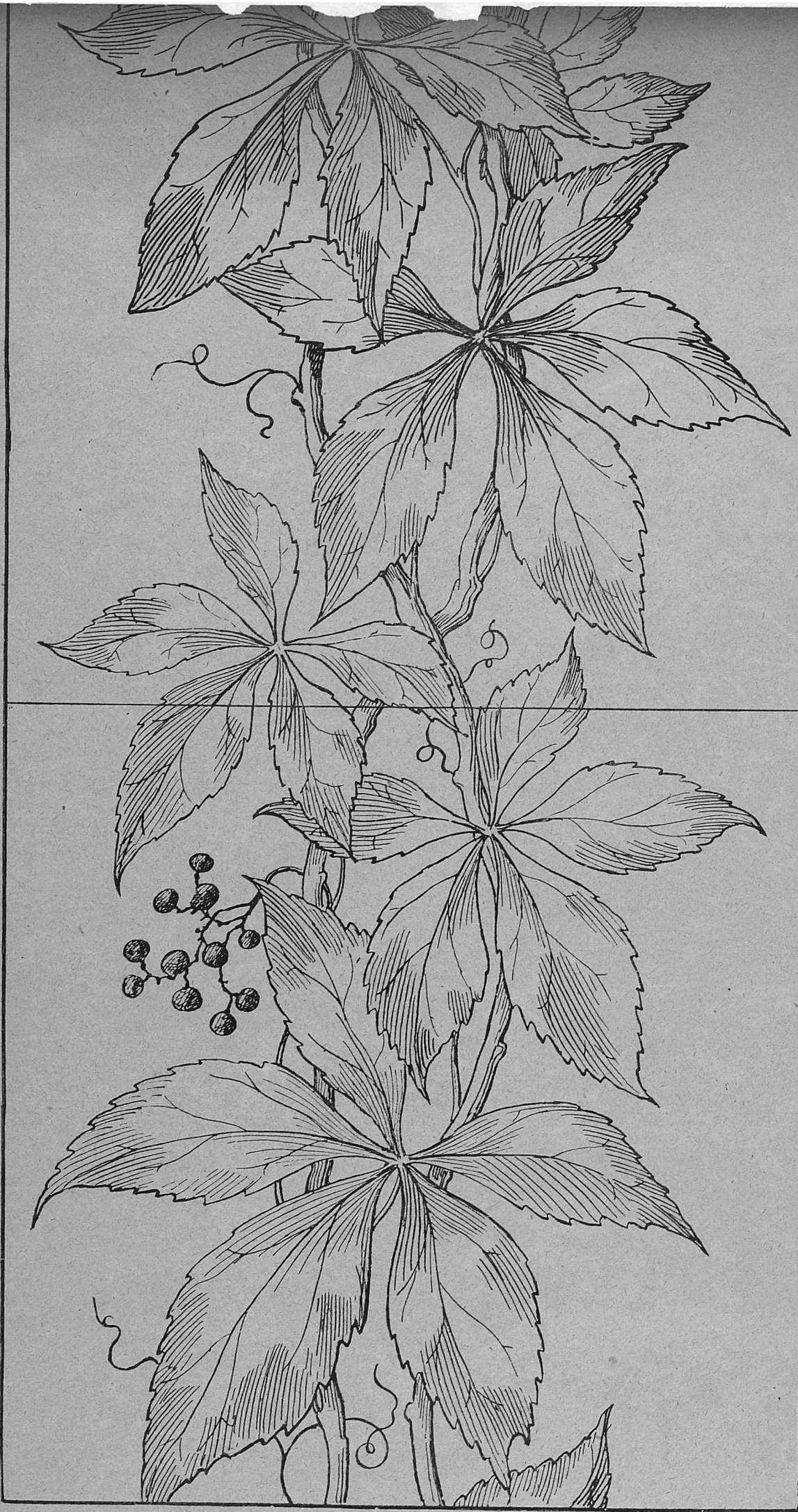




"CREEPER." BY HENRY BALDWIN.

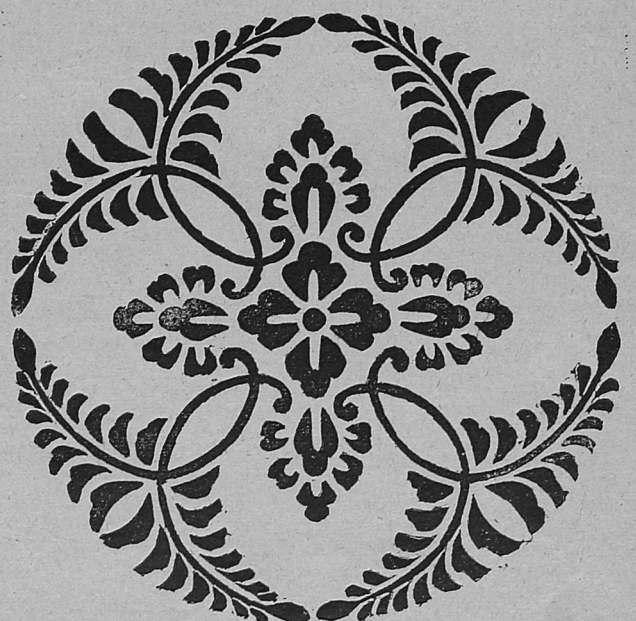
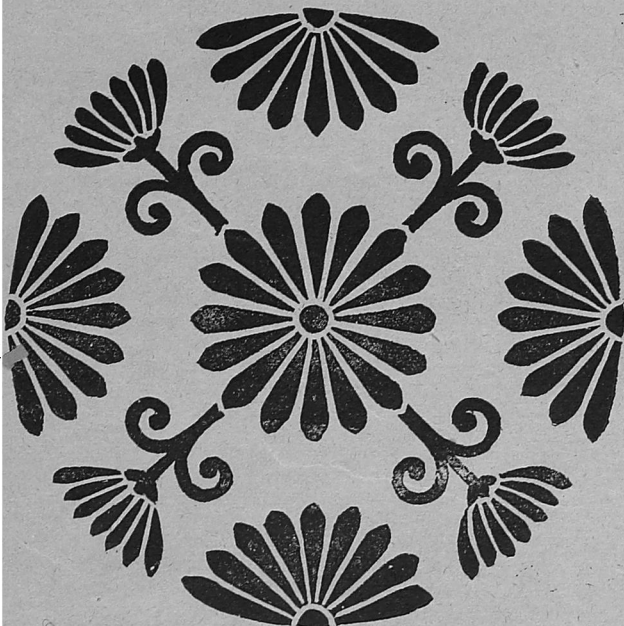
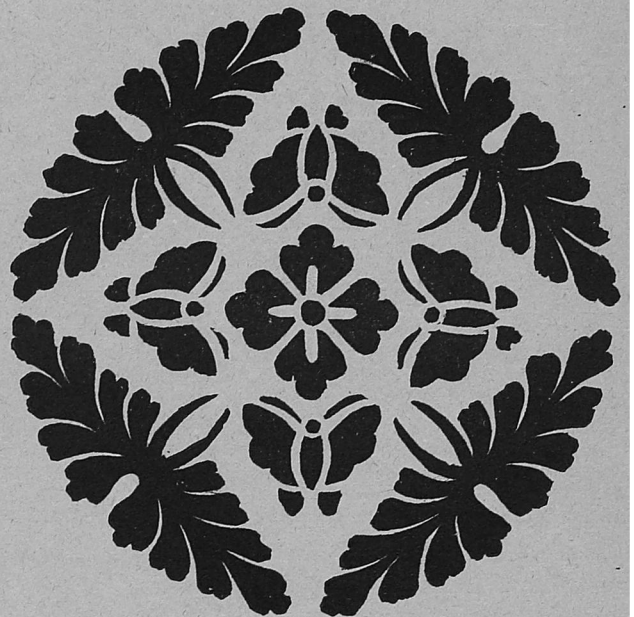
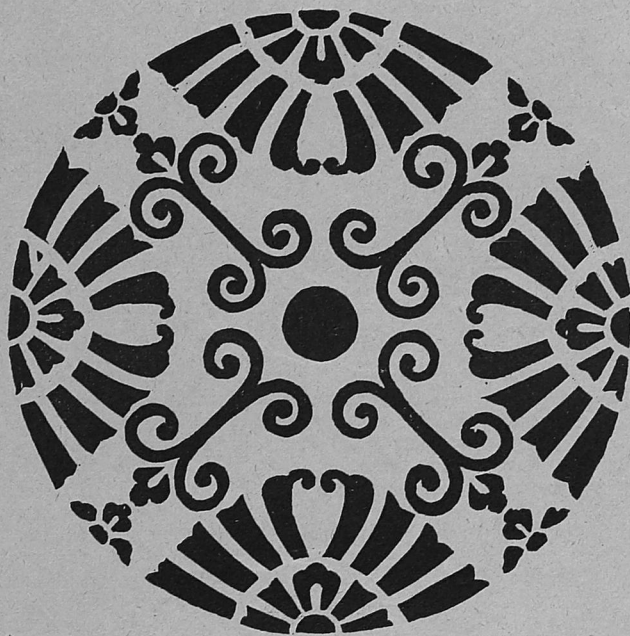
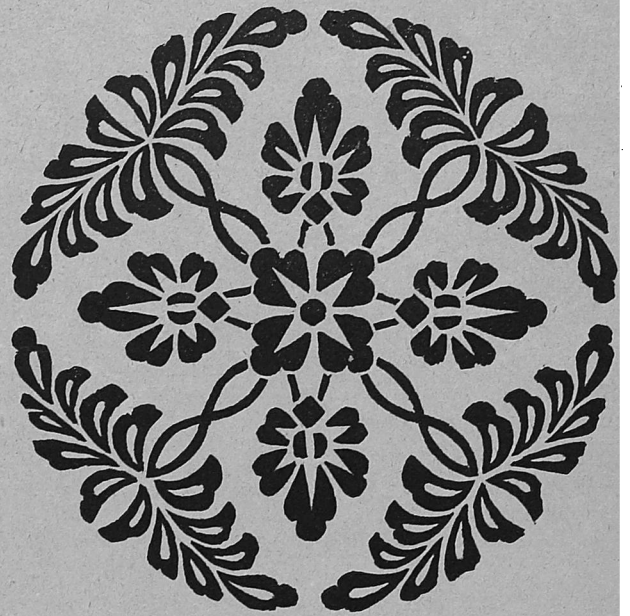
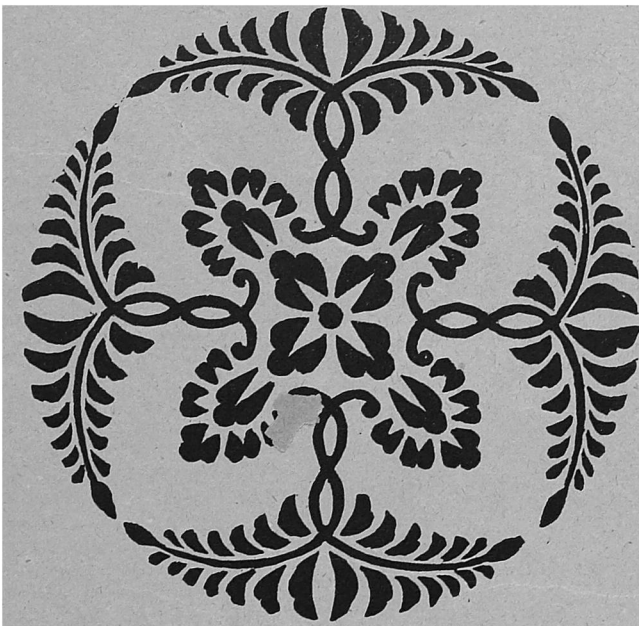






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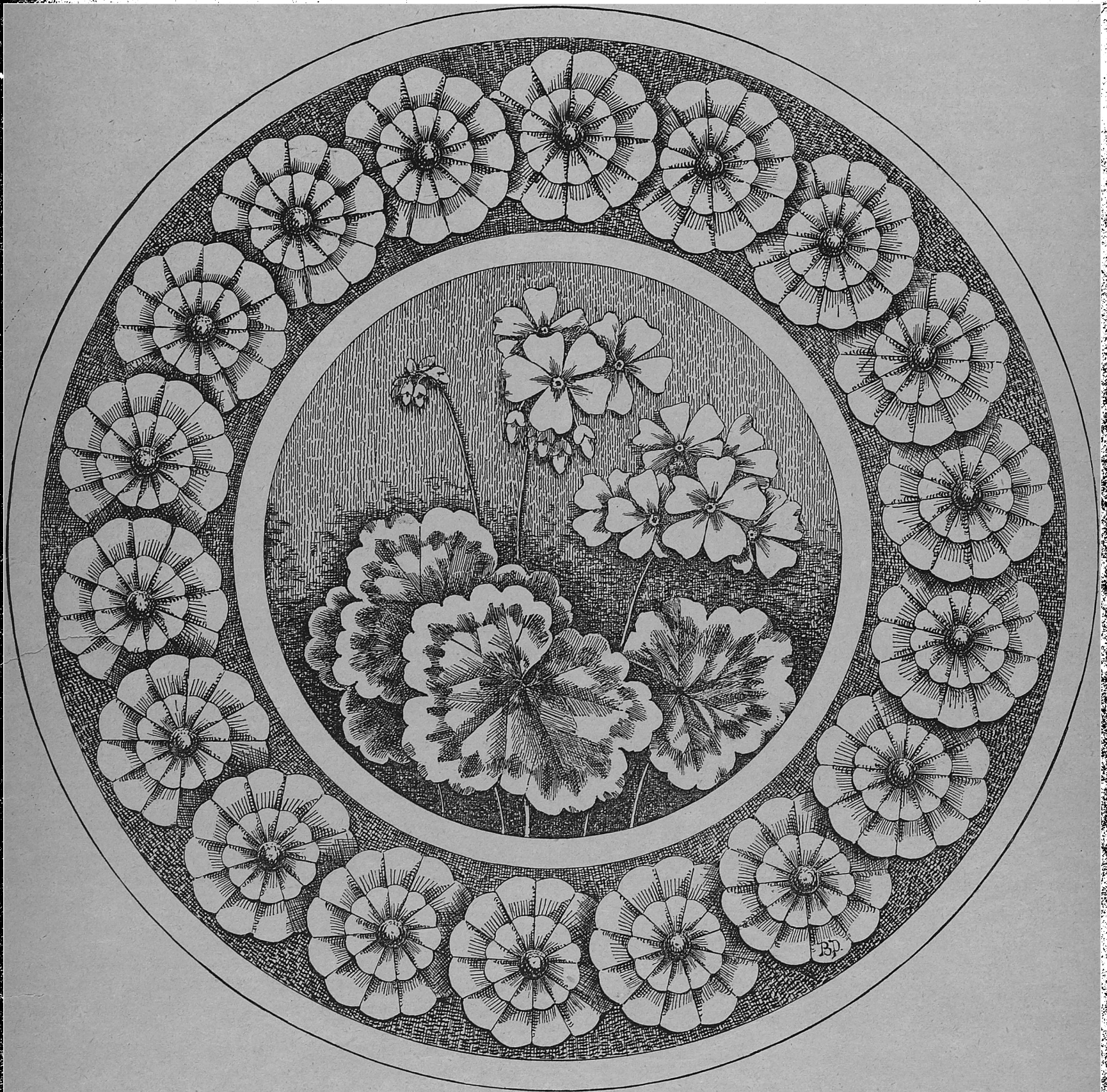


PLATE 335.—DESIGN FOR A BRASS PLAQUE. "Geraniums."

By BENN PITMAN.

(See page 100.)

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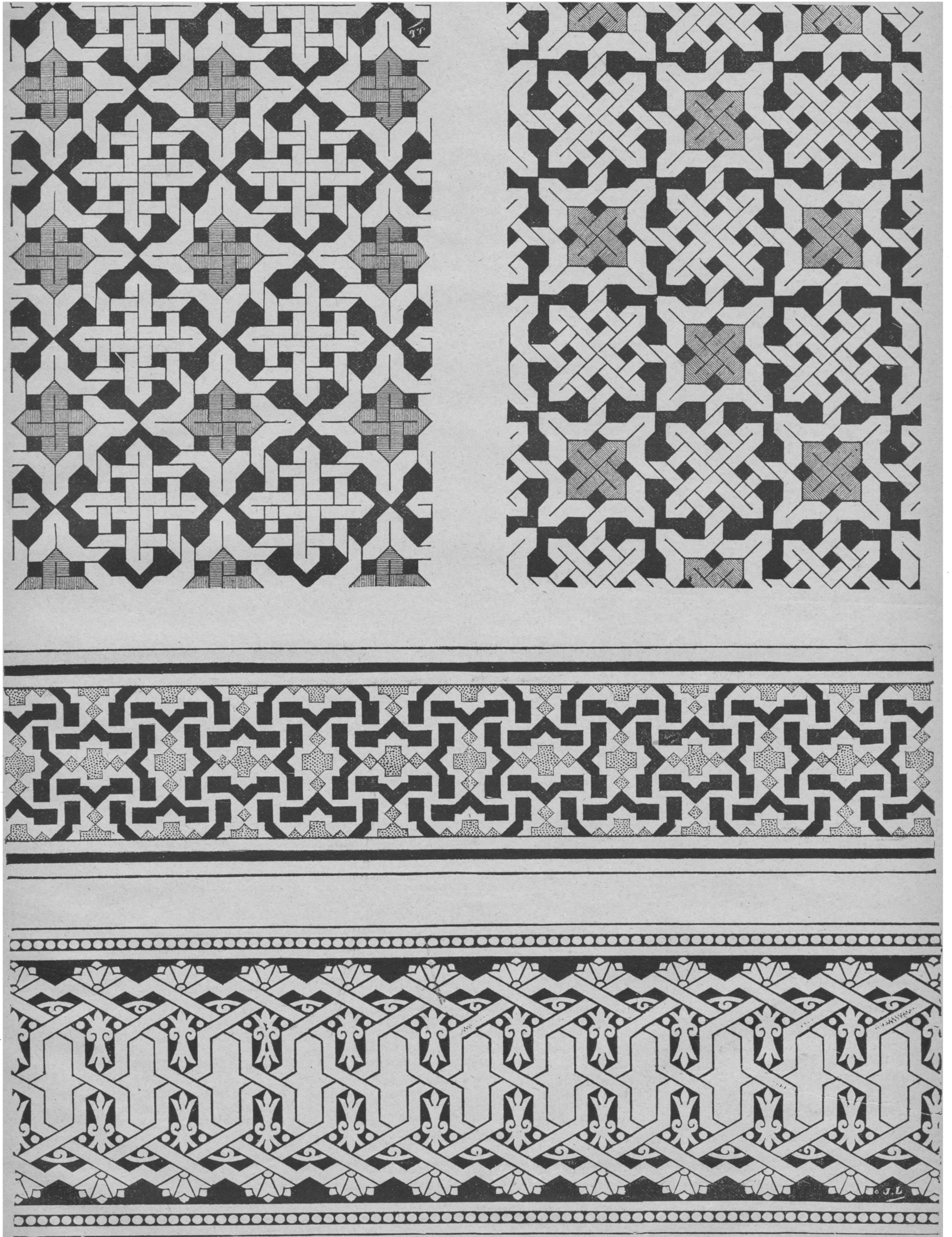


PLATE 330.—DESIGNS FOR DECORATION. *Modern French.*

By C. E. CLERGET.

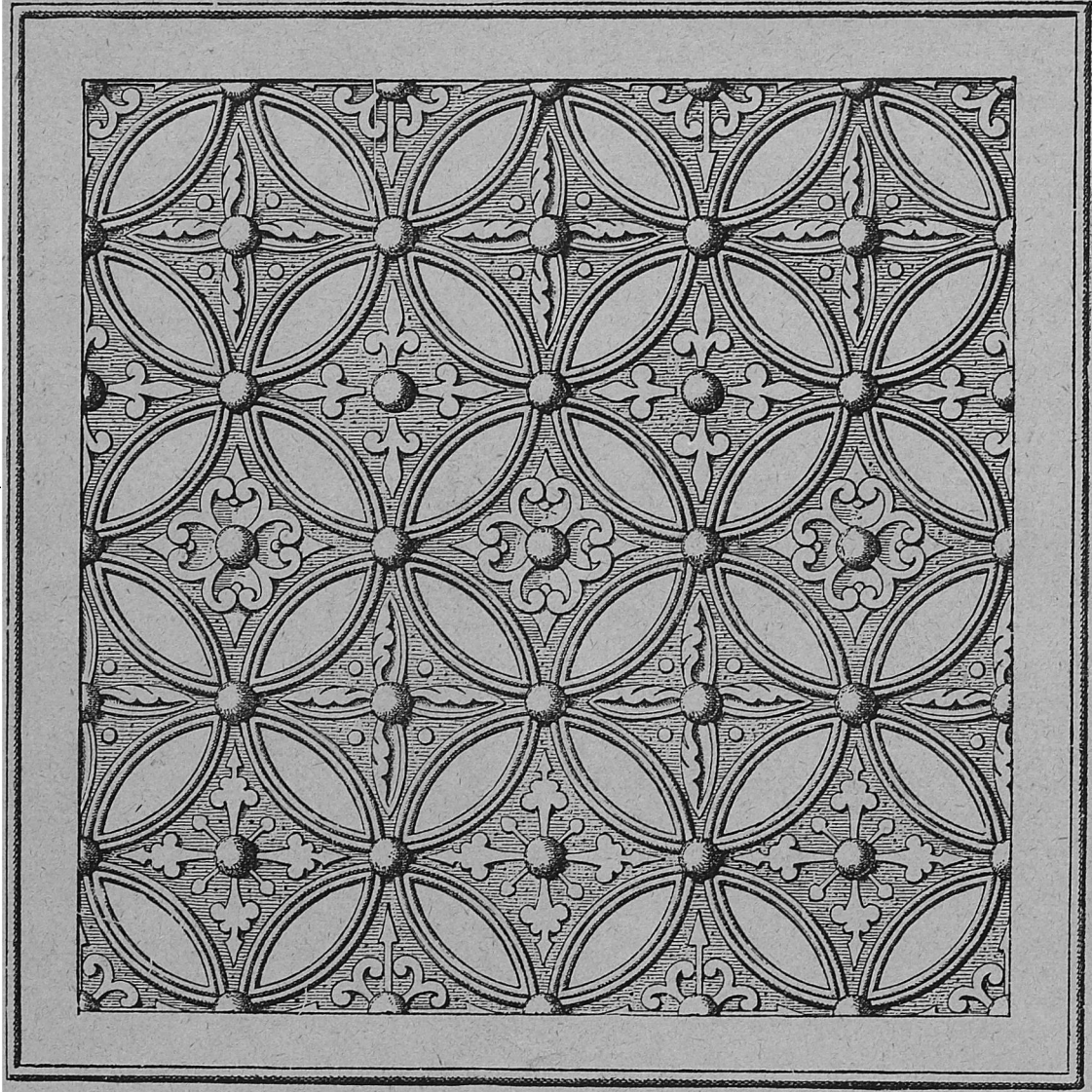
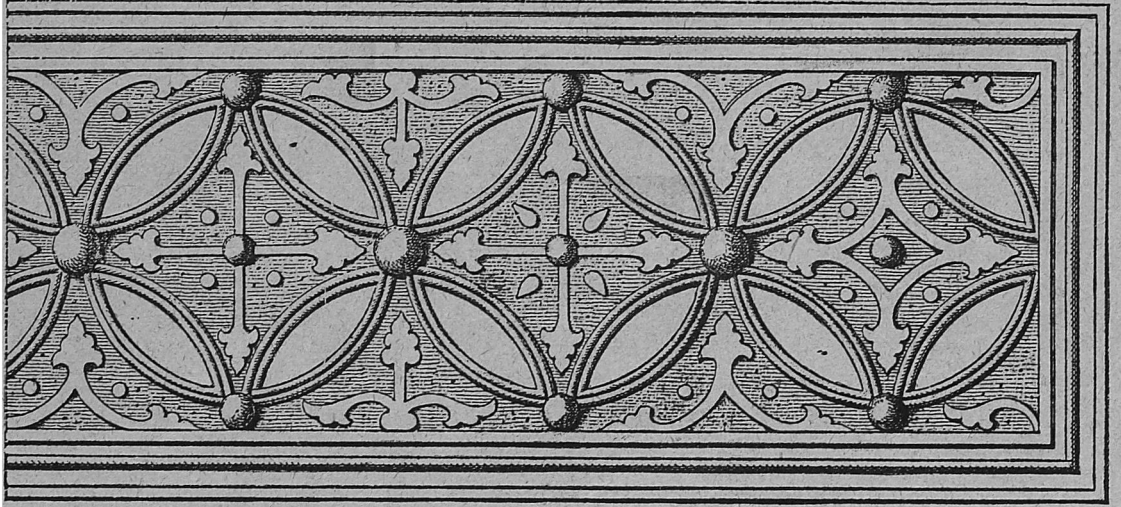
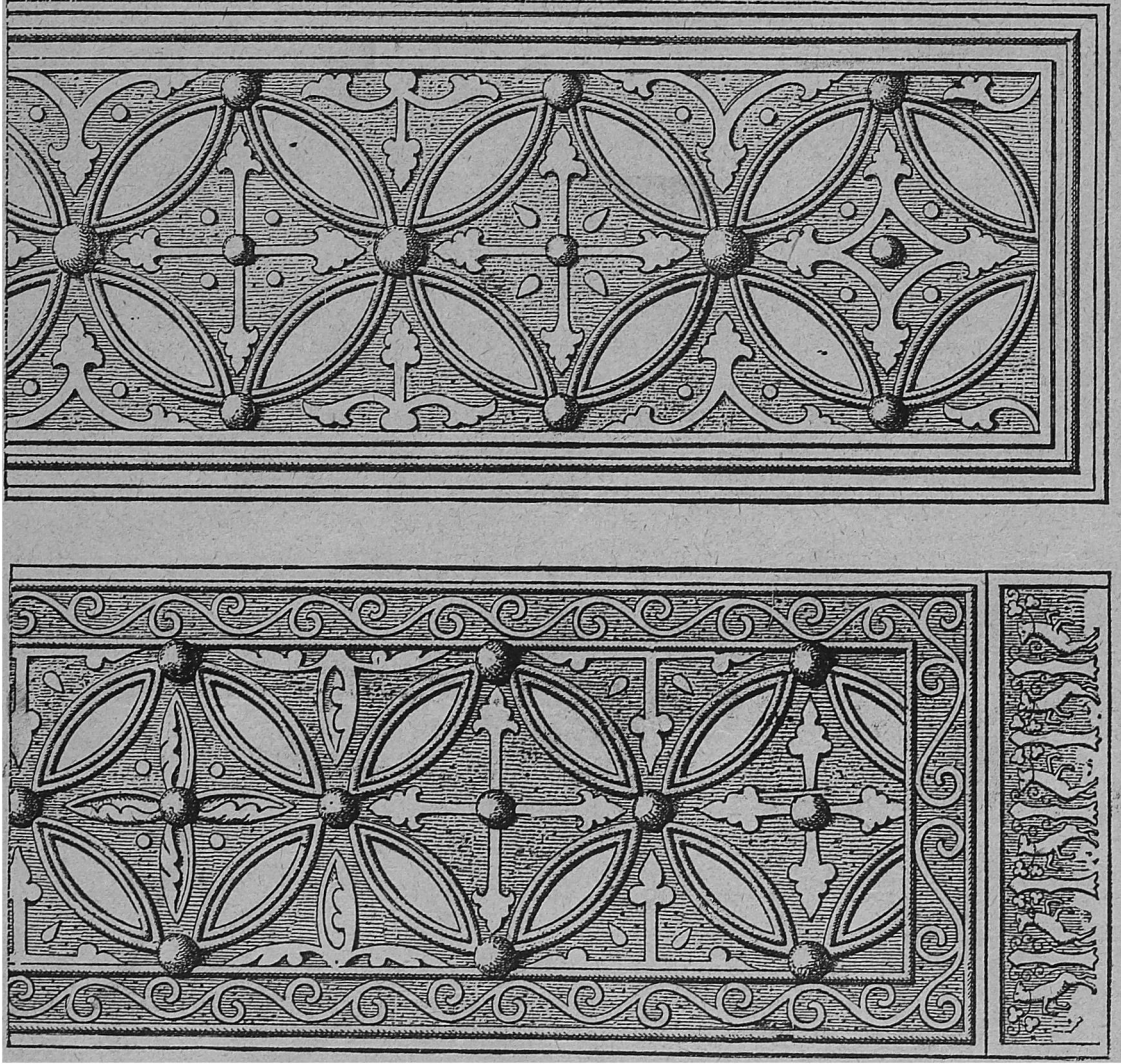


PLATE 331.—FRENCH ECCLESIASTICAL EMBROIDERY OF THE THIRTEENTH CENTURY.

DECORATIONS OF VESTMENTS OF THOMAS À BECKET.

(See page 100.)

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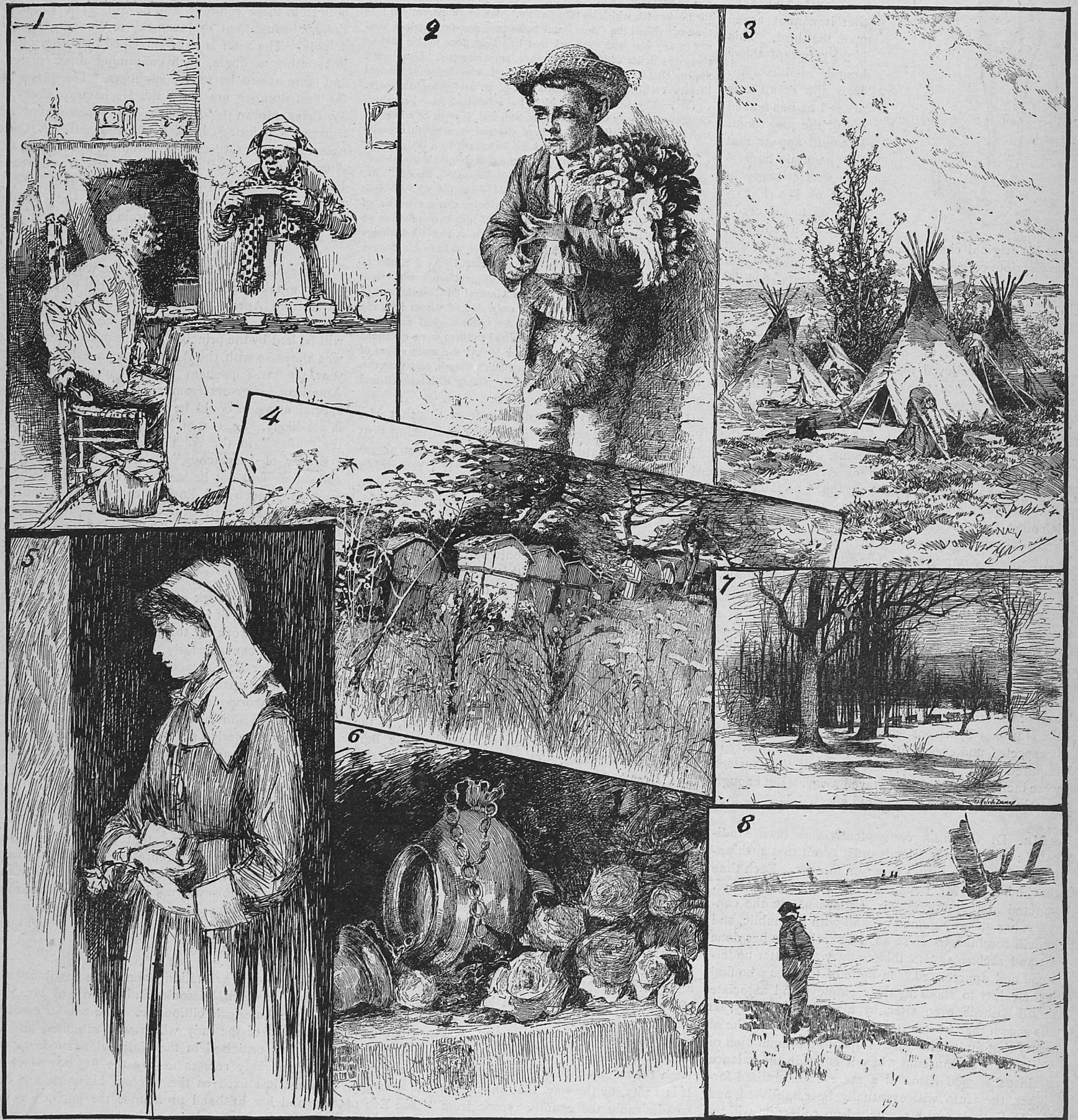
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